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**THE MECHANICS OF
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Sewell Peaslee Wright

**WHERE DO PLOTS
COME FROM?**

Helen R. Woodward

**SOME LEGAL ASPECTS
OF IDEAS**

Arthur L. H. Street

**CONSTRUCTIVE CRITICISM
CORNERS CHECKS**

Joseph J. Gudinis

NOT TOO DANGEROUS

Archie Joscelyn

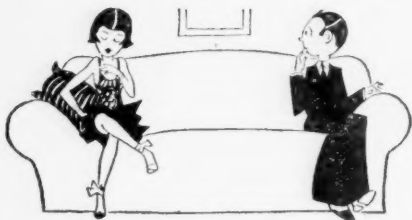
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THE MECHANICS OF ORIGINALITY

... By SEWELL PEASLEE WRIGHT



Sewell Peaslee Wright

I have been most strongly tempted to write here: "Webster defines *originality* as ..." but I'm going to deny myself the luxury of completing the definition. I have a feeling that the multiplicity of definitions in the Unabridged might tend not to clarify our problem at all.

Some definition is necessary, of course, so that we may agree on terms. As I see it, and purely from the fiction writer's standpoint, originality is that quality of creative writing which marks it as a product of a given mind, and which differentiates it from the works of other writers.

The instant we look at that definition, we should see that not one factor, but *several*, must play a part in producing originality. And if you *do* see that, eye to eye with me, then I believe you'll agree that in that very concept is the answer to many of our troubles.

By that, let me hasten to say, I mean that the majority of us assume that originality springs solely from plot. Editors and critics have foisted this idea upon us; innocently, but effectively.

"Your story lacks originality," they say. "Go get yourself an original plot. Something different. A hunk of life torn bleeding from the

Mr. Wright, whose articles on writing in the A. & J. have been outstandingly popular, began writing for the pulps, and graduated to the slicks. He has written for most of the better known periodicals, including American, Collier's, Liberty, Country Gentleman, Holland's, Woman's Home Companion, Good Housekeeping, Pictorial Review, and Cosmopolitan. In addition to selling to practically all of the pulps in the field, up to the last few years, he has also sold to nearly every magazine using fiction in England. He sells regularly to the Scandinavian countries and has also sold in Holland, Germany, France, Spain, and Africa. He teaches two groups of short-story students in classes near his home, Springfield, Ill.

breast of humanity." And we've jumped to the conclusion that plot ... and plot alone ... is the answer to our earnest prayers.

I think plot does play a part, and an important part ... but *only* a part. You can't make a cake with flour alone, nor with eggs and nothing else, nor solely from sugar. We'll discuss the construction of highly original plots later on, in the "last-but-not-least" section of this article, but let's prepare ourselves for that phase of the matter of taking a look-see at some of the other factors involved.

Style is something worth considering, I think. Those of us who read Thorne Smith and P. G. Wodehouse feel that their yarns are highly original ... and they are. But I think you'll agree, also, that those yarns would never have seen print if the distinctive styles of these two men had not been developed. Consider Wodehouse, since he is better known and more widely read than the late Thorne Smith. Wodehouse's stories would have been the veriest trash. They would have been silly, simple, childish ... anything except publishable. Yet Wodehouse takes his plots (with which we've just agreed we could have done nothing profitable!) and by his Puckish style of writing, produces very readable stories indeed.

To a greater or a lesser degree, I think, this is true of the majority of our best-known writers. Granted that a few of those within the sacred circle of those who have "arrived" have no particular style, most of our literary big shots achieve a certain amount of that originality which has made them successful, through the exercise of a style which is theirs, and theirs only.

ALB 9/13/40

Before dropping this subject, one more thought, please! I do not hold with those who put style above everything. I do not believe in developing a style first, and stories afterwards. A writer's style should fit a writer's stories; if Poe had done his stories in the style of Wodehouse . . . well, I'll let you complete the thought for yourself. And if Wodehouse had bowed the knee to the fine literary style of Poe, and aped the author of *The Fall of the House of Usher*, I'll make a small bet on the side you'd never have heard of Mr. Wodehouse.

Find first the type of story you want to do; then, in that field of writing, make yours a style which first of all is fitting, which heightens the effect of your kind of stories, and then which is distinctly (and originally!) yours.

Now we're through with style, and I'm glad of it. Hard thing to write about, style. A thing so intangible, so elusive, except in its extreme forms, that one is likely to gibber in discussing it. I *hope* I haven't done that!

One of the bets I find often overlooked, in the game of winning a large portion of originality, is characterization. We're prone, in writing a love story, to have a girl, a boy, a rival, and perhaps an older character or two: the girl's father, the boy's boss, or an old maid aunt.

Obviously, we need a girl, a boy, and a rival, in most love stories. Let's say I have a thousand readers, all tossing off a love story now and then. Each one of you needs a girl, a boy, and a rival in a story. So do I. That makes one thousand and one writers, all about to do a love story in which is a girl, a boy, and a rival. We all write a story in which there is a girl, a boy, and a rival. We send them out to editors . . . and into editorial offices pour our thousand and one love stories about a boy, a girl, and a rival. Is it any wonder we'll all have our stories returned with the suggestion (provided the editors are moved to write, instead of sending us the cold rejection slip we deserve!) that we find ourselves an original story idea?

In reading the two paragraphs above you probably were struck by the reiteration of "a boy, a girl, and a rival." I hope you were, anyway, because that consciousness may serve to remind you profitably, some day, that "a girl, a boy, and a rival" are pretty common in love stories, and that these characters *aren't enough* . . . if we wish to achieve originality.

Instead of "a girl" let's use that proud little thing in such cheap, well-worn clothes, that we pass every noon on the way to lunch; the girl with the dark hair and the dark violet-blue eyes in which there is so much of sorrow, bravely in check. And instead of "a boy," let's use the youngster we heard about the other day, who was dismissed from college in his Sophomore

year because of an unsavory affair in which he played no part save that of sacrificial goat . . . his older brother, senior, Varsity star, and the hope of the family, being the guilty person. (No wonder our little girl has sad eyes!) And for the rival . . . *hm!* How about the brother? The older brother, gridiron hero, pet of the family, pride of the little town?

Does a story begin to form in your mind? Surely it does! And don't come back at me with a statement that I'm plotting now, because I'm not. I'm just giving you characters, and a bit of their background. *You're* doing the plotting . . . and I'll make *another* little bet on the side that you're doing a neat bit of *original* plotting, too. The thing to remember is that we've eliminated the "boy-girl-rival" evil by putting in the places of these two-dimensional dummies a set of characters that *live*; that lived for twenty-odd years before your story starts. If you stuck a pin in them they'd jump and yell "*Ouch!*" The boys might even take a swing at you. The girl would look at you with hurt surprise in those haunting violet eyes. But sawdust would *not* run out of the wound!

Verily, verily I say unto you: a set of original, honest, human characters will do a great deal to get a story, otherwise quite trite, by the editor and into type!

But we must think of plotting, of course. Far be it from me to contend that, after all, the plot of a story is not its most important single factor, so far as most of us are concerned. Some few are so gifted they can write entertainingly, even fascinatingly, of almost nothing. They have no plot, or a plot so cadaverous that its bones show. But you wouldn't have read this far if you're one of these fortunate ones, so it's safe to continue.

I am quite conscious, now, that I'm about to turn inside out the thoughts you probably have about original plotting. It is entirely possible that I'm wrong in so doing; that I'm mistaken in my ideas. But they're the only ideas I have on the subject, after fifteen years of writing for publication, so bear with me and see what the suggestions, put into practice, will do for you. There's always the off chance that, in the language of the day, "I've got something there!"

A decade or so ago, when I was striving for the utmost in original plots, I used to go into a huddle with myself. I'd take my locale in one hand, and my characters in the other, and say, "Now, what would be the most original possible thing for these folks to do in this neck of the woods?"

I'd write a Western, and I'd have the range for a background, and, let's say, the stranger with two guns, swung low and tied down . . . a quiet-spoken stranger with cool, dangerous

eyes . . . a gang of rustlers headed by a hulking, loud-mouthed bad-man named Red or Whitey . . . and a brave, pretty little gal who taught school or was the daughter of the man who owned the Lazy Q. Of course, there were a few others: a drawling, lanky waddy with a sense of humor, a sheriff who believed in letting the boys have their fun, up to a certain point, and an assortment of rustlers and boys from the Lazy Q.

Pausing for just a moment, with this background in one hand and these characters in the other, as previously mentioned, let's remind ourselves of the most self-evident and elementary bit of psychology we ever learned: that concerning the association of ideas. You know what that is: I say "Ham!" and you think "Eggs!" I say "Bread!" and you think "Butter!" Those things pair off; they go together; our minds automatically associate one with the other.

O K, let's get back to our range country and our characters. I've read a lot of Western stories; so has you. The instant our mind fastens on these characters . . . *click!* These characters say "Ham!" to our mind, and our mind pops out "Eggs" . . . a plot utterly lacking in originality. Anybody can fry ham and eggs, but it takes a *cook* to produce an omelette à la Creole which doesn't taste like a wasp's nest saturated with spoiled tomatoes.

Good friends, sweet friends . . . don't do it! Don't take your locale and your characters to the bosom of your brain, and expect to nurture them there satisfactorily. Our old enemy of originality, association of ideas, will get in his trite tricks as sure as guns are iron, if you do, and originality will die of malnutrition.

What, then? It's a fair question, and I'll do my best to answer it. There is, of course, no Royal Road. In all our long and usually lonely trek toward writing success, there is *no* Royal Road. But here are some thoughts I am sure will be helpful.

Admitting that you are full of triteness (the antithesis of originality) and that your brain will always take the short-cut if you let it, let your mind produce the trite formula it wishes.

Then frustrate the effort of your mind to produce the easy, trite story, by a process of examination and reversal.

You want to do a Northern story, let's say. You have a Mounty, a girl, and a bad man. Quite a typical set-up. We've read many a story of the Mounted, and the old brain chortles with glee at so simple a task as plotting this story. The bad man is the girl's brother, or father. The Mounty loves the girl. The story revolves around a choice between love and duty: shall the Mounty arrest the bad man, and wreck the life of the girl he loves, or be untrue to the legendary traditions of the Force, and keep love

at the expense of honor? Does it sound familiar?

Well, if we write it, we're probably sunk. I've sold it a few times, with variations, and so have a good many others, but I had to twist the plot more than a little. Instead of trying a twist, let's go the whole hog, by the examination and reversal process.

Examining our plot we see that its essential point is the conflict in the heart of the Mounty, between love and duty. That's old stuff, and we know it. Suppose we switch the conflict to the mind and heart of the girl? What love . . . and what duty? We play

around with the idea. She loves one of the men; the bad man. And the Mounty, she knows, loves her. But the choice was between love and duty. She owes the Mounty nothing, merely because he happens to be in love with her. That's a fence that has to be mended. We delve a bit into her character. Perhaps she's older than the Mounty, and has been through some of the tough sledding the world has to offer. She's a bit on the hard side; she is mildly cynical, vastly worldly-wise, and has few illusions, least of all about herself. But she is beautiful, fascinating, and . . . the Mounty loves her as young men do sometimes love an older woman far more experienced than themselves!

Such a woman, coming to the cross roads, might soften, might relent. She might remember another boy in her life, who was fine and trusting and clean. And she might, at the cross roads, refuse to accept the Mounty's sacrifice of

CHOOSE A SUBJECT

FOR

SEWELL PEASLEE WRIGHT

What phase of writing shall we ask Sewell Peaslee Wright to cover next in *The Author & Journalist*? It seems to be generally conceded by readers that any subject which Mr. Wright tackles, from his long experience as a successful producer of both pulp and slick-paper fiction, he illumines. At least, "We want more Wright!" is the burden of numerous letters to the editor.

And we can have more of him, for he has promised to do a number of articles for us during the coming year. But he asks: "What do you think A. & J. readers would like me to write about?"

It's not an easy question to answer, so we're passing the buck. Let's hear from you. Tell us what problem peculiar to the craft you'd like Mr. Wright to cover next. Your letters will be passed on to him, and from the lot he will select the suggestion or suggestions which seem to offer best possibilities for one or more helpful articles. It is up to you—readers of the A. & J. What shall Sewell Peaslee write?

his honor; might turn in the man she loved rather than accept happiness with him at the expense of the young Mounty's honor, were he to let the evil-doer go.

Not such a bad story, now! Certainly, not a trite story. But we did not permit ourselves to accept the first trite association-of-ideas plot which our brain handed us; we merely took that trite plot and went aside with it, deliberately, mechanically, trying the ready-made costumes on different characters until we had Brutus stabbed and dead instead of Caesar; Mark Antony a conspirator with Cassius, and Caesar rabble-rousing in the toga of Antony.

The idea, of course, is not new. I have merely refurbished it and shown its value in overcoming a common and specific complaint among us. The single contribution which may be original is the emphasis I have laid upon the necessity for first letting the mind grind out its trite grist, and the further necessity for figuratively taking this material aside and experimenting with it mechanically, refusing to permit the mind its normal function of associating ideas, characters, situation, and so forth, in the normal, easy, and trite manner.

Another device, which I find exceedingly practical and pleasingly simple to accomplish, is to take your trite character-plot combination and magic-carpet them to an utterly different locale. This is just another way of putting one over on your own tendency to plot by the association-of-ideas method.

As an example, let's take the old Mounty-torn-between-love-and-duty plot which we used a few minutes ago. Trite as can be imagined with a Mounty as the lead character, and the snow country as a background, let's see what happens to it when we roll down another back-drop on our mental stage.

Our Mounty must become someone with authority: a football coach, a cop, an officer in the Army or Navy, a business executive, or a hundred other persons in a commanding position. The coach, policeman, and officer angles, let us say, demand a special knowledge we don't have. And business stories, if they're good, sell promptly. Let's say our Mounty becomes Theodore D. Smith, business executive, head of a goodly organization.

Right now a peril to our plans pops up. If we forget our trite Mounty plot, and start playing around with our new characters *as such*, the old brain is likely to short-circuit, and turn us out another tried and true (but not very original!) plot. Bear in mind that Smith, in his sack suit, wears also, like a dim aura, the Scarlet of the Mounted. Like his prototype, he must be one who is anchored firmly to a set of noble traditions. In character, he must parallel the typical member of the R. C. M. P.

Tradition, did we say? Very well: the traditions of a fine and respected firm. Ted is the third of his name to head it. His employees are loyal; they look up to him with respect and affection. He's a chip off the old block. The old men around the place call him "T. D." to his face, and "Young Ted" behind his back, and they tell the youngsters he's the "spittin' image of his Dad, old T. F."

Comes love in a form which will be at loggerheads with the principle of loyalty to young Smith's business. Love, let's say, which will take him away from his business. Girl is beautiful, charming, gay. Her father is wealthy; he wishes to buy the Smith business at a price which will make young Ted independently wealthy, put the Smith product on a production line, cheapen it, dress it up with gadgets, and make a big profit on the old Smith reputation. Girl is in favor of the sale. "Let Dad take over your grubby old factory. You're wearing your youth away there. You've never had a good time in your life. There are so many wonderful places to see . . . so many glorious things to do . . . Please, Ted!"

And Ted is tempted, like any young male human. But he knows his duty is to his forebears, to those old employees who love and respect him and depend upon him, and to all those unknown persons, his customers, who have learned to look upon his name as one upon which they can depend for honest merchandise.

We have, you see, our original situation from the Mounty set-up, translated into other terms . . . and, I fondly believe, we've worked out the situation of a story which possesses a degree of originality, starting with the most trite plot-germ I could conceive.

And now an already over-long article must be brought swiftly to a close. Some readers . . . only a few, I hope! . . . will criticize me because I have suggested more or less mechanical devices, instead of invoking divine afflatus, in our search for originality.

Those who can depend upon heaven-sent inspiration for a steady flow of truly original stories have no need for my suggestions, nor for this article. I have written for the common herd; writers who, like myself, have come to the realization that their creative faculties, given free rein, often take the easy, trite, association-of-ideas path.

We, and undoubtedly we are in the majority, must seek our saving grave of originality from sources other than heaven. I believe you will find, as I have found, that these simple little devices, barriers across the path just mentioned, tend definitely to cause the creative mind to turn into strange, more interesting, *more original*, fields of fiction possibilities.

WHERE DO PLOTS COME FROM?

. . . By HELEN R. WOODWARD



Helen R. Woodward

ALL of us have marveled at the way successful writers turn out story after story, novel after novel, with never a seeming let-up in production. To the uninitiated it would appear that some magic gift of the gods had been bestowed upon them—some abracadabra device which grinds

out plots, if not completed stories, at the rate of at least one a day.

I took the question, "Where do your plots come from?" to two of our most famous women writers—Faith Baldwin and Adela Rogers St. Johns—both of whom responded graciously to my request for information on the subject. These authors have not only been responsible for many of our most brilliantly written and fascinating stories and novels of the past several years, but have heeded the call of Hollywood as well, where their services are at a premium. Secrets of the writing craft divulged by these writers may be recognized as the results of experience which has placed them in the foremost rank of modern authors.

"As you know, there are very few plots," Miss Baldwin said. "We all write variations on them. In many instances a fast-moving story and plenty of action is the goal at which you must aim. In others, characterizations and psychological reactions. As there are no new plots, the difficulty is, of course, in getting a slightly different angle or slant. I think the plot less important as the basic factor than the characters. If readers like your people and care what happens to them, then the plot more or less makes itself."

Miss Baldwin then went on to explain the several ways plotting is carried out in her writing. She has reached the enviable place where practically all her serial stories are written on order, the editor suggesting the type of story he wants—whether a business story, young ro-

mance, or what-not. "In such a case, I evolve the characters first and then a theme which I think lively and timely, and then I suggest that theme to the editor and plan my characters and plot around it. I plan only bare bones, however, as I prefer to let the episodes build up naturally out of the characters themselves."

In a series of novelettes which she recently did for *Cosmopolitan* called "Manhattan Nights," an unusual method was worked out. She started with a party in a penthouse and each story concerned one or two of the characters who were at that party—the minor characters in one story becoming the major characters in the next. The plot was then woven around them, but constructed so that the single incidents became knit together to form a complete whole.

Miss Baldwin is at present doing a series of short-stories for *Pictorial* in which she is taking special character studies and adapting the plot to each of them. Those of us who read "Charm" in the current number (as this is written) are looking forward eagerly to the rest of them. This is the story of Elsie Weldon, noted for her charm, adored by her family and associates, yet managing to leave on each one the cloying, binding effect of her personality to such an extent that she rules them with an iron rod. As we read, we want her family to break away somehow from her clutches. We are breathlessly interested in what happens, because we all have known women like Elsie Weldon. And that, apparently, is the secret—to evolve characters so like people we all know that we immediately recognize them when we meet them.

Adela Rogers St. Johns was just as emphatic in placing characterization above plotting in importance. "I don't think I've ever had a real plot, in the sense of constructing events and stories by themselves as such," she said. "My stories practically always come from or begin with a person. I get interested in a character—either some one I know, someone I read about in the newspapers, or someone who represents a type of great interest in so far as around that type certain things always happen."

Miss St. Johns spoke of the series of stories she is doing for *Cosmopolitan* built around a newspaper woman named Timmy. "The Timmy stories didn't start with a plot. They started with Timmy, who is a composite picture of a

Mrs. Woodward contributed "Writing the Half-Hour Radio Play" to our August, 1937, issue. She is founder and director of the Lexington (Ky.) Little Theatre, and writes both fiction and plays.



"YOU MUST COME OVER AND LOOK AT MY REJECTION SLIPS SOMETIME."

great many newspaper women I have known. Around a first-class newspaper woman, who also is the typical modern woman with a career, there are bound to be stories—or plots—both personal and professional."

Notice that this writer says Timmy represents a type of woman she has known personally. It is important, she thinks, that you actually *know* your people, their thoughts, ideals and ethics,

before you attempt to write about them. It is only in this way that you can portray them vividly. For instance, if you know an exact counterpart of your story character in real life, you have only to stop and think, "What would he or she do in such a situation?" And you have your story!

"Situations come naturally when once you know your people," Miss St. Johns says. "They come out of the things that happen to your characters which test one or another of their beliefs, ideals or weaknesses."

The reaction of people to circumstances is all that constitutes story-telling, she thinks. "That's all the stories there are—either the play of people against each other, against nature, or against circumstances, and their reactions to the contributing incidents."

The advice, then, that these writers would give you who are struggling to make a place for yourselves such as they have already earned, would be—look for interesting and unusual characters. Make them live and breathe for your readers in written words. Make them human beings. Every person you meet who is interesting enough to be remembered is a potential story character. Make the problems faced by these children of your creation so real that people will search for stories bearing *your* name, as they search eagerly for those of Adela Rogers St. Johns and Faith Baldwin—knowing that they will be sure to find pictures of life that ring true.

BUT IS IT ART?

By JACK HAMMOND

In times long past, a poet was
an artisan.
He would sit with much chewed pencil,
or quill pen;
And sigh, and write, and scratch it out,
to write again
Of monstrous woes and sadnesses, of
unrequited love.
And yet his name
brought fame.

Today he sits in smoking coat, at certain time
And hour, before a typewriter; (see—it doesn't
even rhyme)

Chewing on a vile smelling pipe.
His fingers stammer out most awful tripe—
The tune of present day. He hits wrong key,
And, with a curse, he reaches for eraser—See?
Done, he flips the paper free,
Then chuckling gleefully,

Stares at regiments of neat, block letters,
With which he seeks to entertain his betters.
Again he spins

another sheet of paper in.
"Dear Sir—I would submit"—
The envelope, addresses it.
Thrusts all within,
and fastens down the flap;
He's done in half a min.

It may be quick;
It may bring back
"Enclosed, find check."
I know.
I do
It, too.
It fills the part.
Alas—
But is it art?

SOME LEGAL ASPECTS OF IDEAS

. . . By ARTHUR L. H. STREET

Mr. Street is a practicing attorney of Minneapolis, Minn.

MARKETABLE ideas constitute a unique species of property. Being intangible, they cannot be pawned, consumed as food or fuel, nor used as clothing—outside of a nudist colony. Against these disadvantages are to be offset the considerations that ideas do not have to be fed, watered or taken out for a walk, and are not taxable. No storage room need be rented for them, and as many—if not more—can be kept in safety deposit under a hat sized $6\frac{7}{8}$ as under a $7\frac{1}{2}$.

But, if the owner of an idea desires to convert it into cash, he must be cautious. Steam loses its power and money value when unrestrainedly released from the boiler in which it was generated. So, too, ideas lose their cash value if incautiously released to the public.

This article does not attempt to cover any legal phases of copyright nor to go comprehensively into the subject of common-law rights in uncopyrighted works. Attention is merely drawn to a few legal principles recognized in three comparatively recent appellate court decisions. But, although these decisions dealt specifically with the rights of originators of commercial advertising ideas, the opinions shed important light on the rights of any one who conceives an original, concrete and valuable idea.

First, it is to be noted that "*abstract* ideas are not the subject of private property, and only the *concrete expression* of them will be protected" (13 Corpus Juris, 957).

A \$9000 IDEA

Modestly, and with minimum legal caution, James H. Meyer wrote the Liggett & Meyer Tobacco Co.:

"I am submitting for your approval an original advertising scheme to be used in the way of billboard advertising. The idea consists of this: Two gentlemen, well groomed, in working clothes or in hunting togs, apparently engaged in conversation, one extending to the other a package of cigarettes saying, 'Have one of these,' the other replying, 'No, thanks: I smoke Chesterfields.'

"I trust that this idea will be of sufficient value as to merit a reasonable charge therefor.

"Awaiting your reply, I remain," etc.

Apparently, the tobacco company did not in any way indicate any approval or acceptance of the idea until about two and one-half years

later, when it issued advertisements depicting two golfers and a caddy, one of the golfers having an open cigarette case and the other a package of Chesterfields, and a slogan, "I'll stick to Chesterfields." Another advertisement showed two women and a man, with the man taking a cigarette out of a Chesterfield package held by one of the women, saying, "I'd rather have a Chesterfield," as the other woman held an open cigarette box.

When the company denied pecuniary indebtedness to Mr. Meyer, he sued for \$25,000. A jury awarded him \$9000, and the Indiana Appellate Court upheld the award (194 North Eastern Reporter, 206).

Despite the company's claim that its advertising was developed independently of Mr. Meyer's suggestion, the Appellate Court decided that there was sufficient circumstantial evidence to justify a finding that it was his scheme that was adopted. And proof that the company expended several hundred thousand dollars in the advertising scheme was held amply to justify the jury's award.

Although no question seems to have been raised in the courts as to the sufficiency of Mr. Meyer's letter, as indicating expectation that he would be paid for his idea on its being adopted, we suggest that the letter would have been strengthened by submitting the idea for use in advertising in general, instead of restricting it to "*billboard* advertising." And for the second paragraph of the letter, we should have substituted something like this:

"If you adopt this idea, I shall expect compensation for it, measured by its value to you.

"Please regard my disclosure of the idea as confidential, if you do not adopt it, so that I shall not be prejudiced in seeking to market it elsewhere."

These paragraphs will serve to preserve clear ground for claim against the addressee of the letter for either using the idea or disclosing it to some one else who may use it.

No fear need be entertained in leaving the amount of compensation unspecified, because under well-established rules of law *reasonable* compensation for accepted services can always be recovered, where they are to be paid for, but no amount is specified.

\$1500 FOR EACH WORD

A Seattle brewing company invited advertising agencies to submit advertising program suggestions. One of these agencies submitted a suggestion program, including use of the slogan, "The Beer of the Century." Another agency was engaged to handle the brewing company's advertising, but the company adopted this slogan and used it extensively. The Washington Supreme Court affirmed a judgment for \$7500, in favor of the originator of the slogan, against the brewing company (*How J. Ryan & Associates v. Century Brewing Association*, 55 Pacific Reporter, 2d Series, 1053). The courts and a jury seem to have been impressed by plaintiff's claim that the slogan had double value, in that it characterized the brewer's product as that produced by the "Century" company and at the same time as the choicest known to the twentieth century.

To the principal defense presented—that disclosure of the slogan idea to the company for-

feited any proprietary interest plaintiff had in the conception—the Supreme Court said:

"The jury, from the evidence before it, had a right to find that the plaintiff first conceived the thought and produced the phrase, 'The Beer of the Century'; that it made a limited disclosure only, and that to the defendant alone under an express warning that the adoption or use by others was forbidden unless by special arrangement with the plaintiff; that defendant disregarded the warning, and without the consent of the plaintiff, did adopt and use the phrase very extensively and thereby, having accepted the very substantial service rendered to it by the plaintiff, impliedly agreed to pay therefor the reasonable value."

A precedent for the proposition that, where the user of an advertising scheme has not agreed to pay specified compensation, an award of a sum equal to 15 per cent of the amount expended in the campaign in which the scheme is featured is not excessive, will be found in the decision rendered by the Ohio Court of Appeals for Cuyahoga County in the case of *Brookins v. National Refining Co.*, 160 North Eastern Reporter, 97. A \$6000 award was upheld in that case.

CONSTRUCTIVE CRITICISM CORNERS CHECKS

By JOSEPH J. GUDONIS

'GOSH! That's a lousy advertisement! To think that someone was paid to write it, too! Why I could write one better than that!"

How many times have you said that to yourself or to your friends after you had read a dull, redundant, and perhaps grammatically poor advertisement?

Did you know that you can sometimes cash in on the "lousy" advertisements? I have! Other writers have! You can, too!

The next time you come across an advertisement which you think is not selling the company's product or service, clip it and rewrite the advertisement as you think it should be written. Next, find out who is the vice president of the company whose advertisement you have rewritten. Usually vice presidents have charge of the advertising details; at least I have found that to be the case with companies I have contacted. To this individual, send the original advertisement, your rewritten version, and a letter explaining that you are interested in his product or service, saw his advertisement, and felt that your rewritten copy would pull bigger results. Enclose a self-addressed, stamped envelope. That's all there is to this idea! If the company likes your version, it will use it. And a check or merchandise will soon reach you. I have followed this plan off and on for over ten years and have always received some kind of a reply to my voluntary suggestions, sometimes checks and sometimes a notice that "for your interest in our product, we are instructing our local warehouse to send you a generous supply of our ———." Where my revisions and ideas were not accepted, letters always explained courteously why my suggested version wasn't feasible.

I have found this plan profitable with poorly written sales letters that have come my way, and what writer's mail isn't filled with letters lamely and

vaguely trying to sell the writer a service or product of some kind? In submitting rewritten sales letters, I send them direct to the person whose signature appears on the original letter.

Companies are always eager to use advertisements and sales letters that bring in the buyers, and will pay well for such letters. I have received checks from \$5 to \$50. In merchandise, I have received cases of canned goods, cigarettes, cigars, books, subscriptions, printed stationery, and clothing. When submitting my ideas, I have never asked for payment of any kind!

I know of one advertising writer who uses this plan with local dealers. He watches local newspapers, rewrites the poor advertisements, then calls personally on the firms with his rewritten advertisements and backs them up with a sales talk. Doing this, he has picked up many copywriting and letter-writing assignments.

If you are not sure of your own advertisement writing ability, visit the local library and take out some books on how to write advertisements and sales letters. A few evenings with these books will give you some idea of what is behind good selling copy.

Names of company vice presidents may often be found in business directories usually available at public libraries. If no directory is available, send a letter to the company stating you would like to submit an advertising idea, and desire to know to whom to send your idea. If there is a local branch of the company, you can very easily get the necessary information over the telephone. It is better to submit your advertisement or sales letter to a definite individual than to address your envelope just to the company in general.

NOT TOO DANGEROUS

... By ARCHIE JOSCELYN

Mr. Joscelyn is the author of numerous short-stories and serials which have appeared in *What To Do*, *Young America*, *Boys' World*, *Girls' Companion*, *The Young People*, *Youth's World*, *Girls' World*, *Boy Life*, etc.



Archie Joscelyn
and 4-months old daughter

YESTERDAY I received a letter of acceptance from the editor of *What To Do*. Usually it is the letters of rejection which tell a writer the things he really needs to know, but this particular letter, in a few words, summed up one of the most important principles in writing juveniles

for the junior—nine to twelve—age. Let me repeat it:

"It has good action and suspense which will thrill the reader and hold his interest. Yet you have not at any time in the story placed your characters in a very dangerous position. We are happy to enclose a check in payment."

There are, of course, a number of taboos when it comes to writing stories for boys and girls, but the great majority of them, those which are so often stressed, are really minor matters, after all. Don't write a story dealing with some objectionable matter—well, that should be taken for granted in writing for juveniles. One can soon learn the things not to write about.

But merely leaving out what editors do not like will not sell stories these days. The thing of paramount importance is to include what editors, and readers, definitely want. Then, and only then, is that last climactic line, "We are happy to enclose check in payment," going to be written to you.

Did you ever stop, seriously, to watch a boy or girl for a few minutes? Now and then, when they are deeply immersed in a fascinating story, or very tired, you will find them almost motionless for a few minutes at a time. But as a rule, they are always busy about something or other, always active. Action is the keynote of their whole character.

And action—in the broader sense of the word, meaning movement, interest—is the keynote to emphasize in fiction for them. They want to read about lively boys and girls, slightly older than themselves, but in other respects very

much like them, who are having thrilling adventures, glamorous adventures. And if those adventures occur in an every-day, hum-drum community much like their own, then they will be twice as interested, thinking, "That might happen to me!"

That's the keynote of successful fiction from the standpoint of the boy and girl. But all too frequently the writer who has injected thrilling action into his juvenile tale will find that the editor disapproves. Why? I think that the answer is well summed up in Miss Weed's meaty paragraph.

Not long ago the same editor rejected a story of mine. Two reasons were given, but one of them dealt with this same factor—that, while the story was thrilling, it was too dangerous in parts. The characters were in actual peril. And, for this age of reader, with characters of the same age participating in the action, that is not desired. Which is essentially logical.

The question arises then, how can a story be written for this age group, which will have both action and suspense, and which will thrill the reader, yet avoid placing the characters in a very dangerous position? Perhaps a summary of the story above mentioned, "Wings Over Wataska," will help to answer that question.

Two girls and two boys—and here let me diverge for a moment to point out that most junior papers appeal to both boy and girl readers, and particularly prefer stories having both boy and girl characters—who are brothers and sisters, have started out for an all-day hike in the Wataska hills back of town. In the story, there is no single hero or heroine. All of them play about an equal part, some excelling in one thing, some in another.

As they set out, they are discussing the fact that an airplane has been missing for three days, and it *might* have been lost right in the Wataska hills, though other searching pilots have been able to find no trace of it. Wouldn't it be fine if they could find the missing pilot?

In writing stories for this age group, the major portion of the story, I find, can be told in conversation between the characters, which makes for short paragraphs and sustains interest. Very little description is needed otherwise.

With that thought in mind, they get back into the hills, and, off a mile or so, see what looks to be a huge mystery plane flying. But somehow it looks funny, and it does not seem

to move, though it has the appearance of being in full flight. Also, there is no sound, though at that distance they should hear it easily.

Right here a thread of mystery is injected, which juniors, like their elders, "eat up." Study the stories in such periodicals as *Child Life*, *What To Do*, *Young America*, and others, and note how large a proportion are built around mystery, with adventure added as the story goes along.

The mystery is heightened when, dipping into a valley and so out of sight, they climb out, nearer the plane, to find it has vanished—without a sound. It has all the appearance of a phantom plane!

Reaching the general spot, they find a big, barren cliff, but a long and careful search fails to reveal any sign of a plane, past or present. Then one of the girls sees something else that is peculiar—a dried, brown leaf, shooting up into the air, off a couple of hundred yards. There is no air stirring, and all leaves at this season are green, not brown.

Going to investigate that, they come suddenly, at the end of the first installment, upon a real plane!

In a little, cup-like depression in the hills, which is fringed by evergreens, the plane has dipped down, and, almost at a landing, the wing-tips have caught between the branches of two big spruce trees, spaced at the proper distance. These have held it fast, a little way above the ground.

Due to a narrow crack in the ledge behind the plane, and another in front, the sun, at one point as it rises, strikes across, throwing the shadow of the plane over on to the high rock ledge across from it. They had seen its shadow, which accounted for the distorted appearance. The narrow crack soon cut off the sun, and the shadow had abruptly vanished.

Almost beside the plane, on one side, is a pit—a hole in the ground some fifty feet deep, about thirty feet wide at the top. Had the plane not caught in the trees, it would have tipped and been wrecked in this pit.

They believe that the pilot must have fallen out of the plane as it struck and tipped, and have slid and tumbled into this pit. Otherwise, he should either be somewhere around, or have come down to town long ago. The position of the plane, in the depression, with trees around, has prevented searchers from the air from seeing it.

They cannot see anyone in the pit, but there is something that *might* be a man. Another leaf comes sailing up out of it! To get down, there is a path of sorts, leading to within twelve

feet of the bottom, but nothing for the rest of the way.

Hoping to find an eagle's nest on the hike, one of the boys has carried a long coil rope. They all start down the path, finding the soil to be shaly, and dangerous. At the end of the path, holding the rope, one boy aids the others safely to the bottom—when suddenly the whole path seems to slide, and he hits the bottom with a thud. All the path has vanished, and it is fifty feet to the top, soil in which no steps can be dug. They are trapped in the pit—end of second installment.

Note that there is action, danger, suspense—but nothing really very dangerous at any time. Investigating, they find an aviator's helmet, and the huddle that looked like a man is a parachute. But there is no pilot.

They decide to eat their lunch, then explore. At this juncture, the lost pilot appears, crawling out of a hole at the side, which they had not noticed. He had made a forced landing, jumped, slipped and slid to the bottom, as they had guessed, and, with a sprained ankle, had been unable to get out, or to give any signal to searchers.

There is a little spring in the bottom of the pit, so he has not suffered, except from hunger. The hole at the side, from which he has just crawled, runs well back, grows bigger, and finally daylight can be seen beyond. But, as it is rocky, and finally goes straight up for a long way, there is no hope of escape that way.

This explains another mystery, however. Air sucks in from the other end, blows through, out and up in strong gusts. In exploring, the pilot has disturbed a pile of old leaves near the foot of the rocky up-slope, and these occasionally are blown through by the air current.

If they could get their rope over the axle of the plane, they could manage to climb out. But it is too high up to make such a throw. One has a lot of cord, for a kite. They fashion a kite, the air current carries it up, and they get it over the axle, then, when the current drops, so does the kite. Using the string, they pull the rope up—and escape.

Plenty of *chance* for adventure and real peril, but no particular danger at any one time. Note also that the whole action takes place during one day, without running into the night. This is not a hard and fast rule, but junior editors prefer not to have their characters out at night if it can be helped.

Try a story with plenty of action, leaving out actual peril—and see if the big taboo against buying hasn't disappeared!

POETRY PUBLICATIONS AND LITTLE MAGAZINES

. . . By JAMES NEILL NORTHE

Mr. Northe is Editor of *The Silhouette*, one of the leading verse magazines.

It has been said that "little magazines" are "sanctuaries for little tablets; bird baths for minor poets" (quoted from Lenore G. Marshall's book, "Hall of Mirrors," published by Macmillan); but while this may be true of some, it cannot be said for the majority of these very brave and estimable journals—striving at times for higher standards and with more idealistic goals than many of our more nationally known magazines.

As a rule, these periodicals are not commercial ventures, and so do not pay for material, or pay at nominal rates. Many of them, however, have prize programs, through which they reward their more outstanding contributors.

Editors of the verse and little magazines usually are courteous and prompt—often more patient than those submitting material. Think of the hours these editors give in criticism, answering mail, reading proof, judging contests, writing articles. Think of the utter drivel most of them have to read in order to find something, once in a blue moon, worthy of publication. They ask little enough in return. Here are some of the rules they wish all contributors would follow:

1. Include a large enough stamped, addressed return envelope, for return of the material if unavailable.
2. Prepay submissions with sufficient postage; don't force the editor to pay postage due for the privilege of reading your manuscript.
3. Send only legible manuscript—carbon copies not welcome.
4. Place name and address on each manuscript; number the pages.
5. Do not belittle the magazine or berate the editor.

Writers will find it a saving in the long run to purchase at least one copy of the magazine to which they wish to submit material, rather than to submit blindly. Few verse magazines can afford to send free copies.

The following is about as workable a list of the poetry and little magazines as any directory of this type can be. Changes are frequent in this field. Copies of practically all the magazines listed lie before the writer. The general standard magazines, virtually all of which use and pay good rates for verse, are not in-

cluded, as they are adequately covered in the A. & J. quarterly market list.

It may be generally understood that, unless specified, the magazines listed below offer no payment for material. The name which follows the address of magazine is that of the editor.

VERSE AND LITTLE MAGAZINES

Aerial, 645 S. Mariposa, Los Angeles, Calif. Byron Dunham. 25c copy, \$2.50 yr. Monthly magazine of The Radio Poets' Club. Nice format.

Alentour. (Announces temporary discontinuance.)

American Weave, 1559 E. 115th St., Cleveland, O. Loring Eugene Williams. \$1 yr. Quarterly. Interesting in content and excellent in format.

Arcadian Life, Sulphur Springs, Texas. Otto Ernest Rayburn. 20c copy, \$1 yr. Monthly, official organ of the Hillcrofters. Prose and verse.

Arrow, 609 C Ave., Lawton, Okla. Neville Peace. 25c copy, \$1 yr. Linoleum blocks of Oklahoma scenes are wanted for use in this publication, although other suitable cuts might be welcome. Cash prizes of \$1 each, per issue.

Avon, 2366 E. Grand Blvd., Detroit, Mich. David Raymond Innes. 25c copy, \$1 yr. Quarterly. Probably the only magazine of its type leaning toward humor and satire, but not averse to other material. Prizes.

Bard, The, 398 Russell Ave., Jackson, Mo. Margaret Ferguson Henderson. 35c copy, \$1 yr. Quarterly. Excellent format. Small prizes.

Berkeley Poetry Magazine, 221 West Broadway, Paterson, N. J. James Gabelle. Pays in prizes. Organ of the Episcopal poetry society and favors work of members, dues \$2.00 yr. Known as The Berkeley International Poetry Society.

Better Verse, R. R. 1, Box 63 D, Tigard, Ore. Irl Morse. Five issues yearly. \$1.50 yr.

Blue Moon, 3328 19th St., N. W., Washington, D. C. Inez Sheldon Tyler. 50c copy, \$2 yr. Quarterly. Prizes. Uses a tremendous amount of verse in its crowded pages of small type and changes its address often. The editor is charming and courteous as a correspondent. Does not send a contributor's copy.

Circle, The, Box 194, Wellesley, Mass. Marcia L. Leach. 35c copy, \$1 yr. Quarterly. Non-subscribers not eligible for prizes.

College Verse, 2305 Fulton St., Berkeley, Calif. Arthur H. Nethercot. 30c copy, \$2 yr. Monthly, Nov.-May, inclusive. (Information on this magazine may not be entirely correct.)

Country Bard, The, Madison, N. J. Thibaud Terrace. \$1 yr. Issued twice a year in March and September. Mimeographed.

Cycle, Homestead, Fla. Lily Lawrence Bow. 35c copy, \$1 yr. Quarterly. Prizes. A smart little magazine offering pleasant publication in good company.

Driftwind, N. Montpelier, Vt. Walter John Coates. 25c copy, \$2 yr. Monthly. Prizes. Favors the work of subscribers. Pacific Coast writers send work to Elizabeth La Dow, Delano, California. One of the oldest of the verse magazines with an excellent background and good standards.

Expression, 221 W. Broadway, Paterson, N. J. James Gabelle. 25c copy, \$1 yr. Quarterly. Prizes.

Fantasy, 950 Heberton Ave., Pittsburgh, Pa. Stanley Dehler Mayer. 25c copy, \$1 yr. Quarterly. Prizes. Probably the most beautiful of all poetry magazines in format. High standards under the distinguished editorship of Mr. Mayer. Favors free verse, but not averse to other styles and forms.

Garret, The, Box 5804, Cleveland, O. Harrison F. White and Flozari Rockwood. 25c copy, \$1 yr. Non-subscribers not eligible for publication.

Gypsy, The, Cincinnati Times-Star, 6th and Walnut, Cincinnati, O. Miss George Elliston. 25c copy, \$1 yr. Quarterly. Nice format. Offers \$100 prize each four issues for best lyric published in the magazine; \$50 for best sonnet and same for best free verse. One of the top magazines.

Helicon, 723 S. Bronson Ave., Los Angeles, Calif. Margaret R. Richter. 35c copy, \$1 yr. Quarterly. (Publication indefinitely postponed is the latest bulletin.)

Horizons, P. O. Box 44, East Pasadena, Calif. Ralph Cheyney and Lucia Trent. This magazine has become a "muse-paper" recently and information is not immediately available. Query.

The Husk, English Club at Cornell College. Mount Vernon, Ia. Clyde Tull. 25c copy, \$1 yr. Quarterly. No free copies.

Kaleidograph, 702 N. Vernon St., Dallas, Tex. Vaida and Whitney Montgomery. 25c copy, \$2 yr. Monthly. Prizes. One of the better magazines, pleasant to deal with. Offers each contributor a place in a yearly anthology and sends a copy to said contributor gratis. Nice format. Pushes a verse course. Widely reprinted; small prizes and a \$100 prize every quarter.

L'Alouette, 114 Riverside Ave., Medford, Middlesex County, Mass. C. A. A. Parker. 50c copy, \$2 volume of six numbers. No set date for publication.

Lantern, The, 62 Montague St., Brooklyn, N. Y. C. B. McAllister. 25c copy, \$1.50 yr. Bi-monthly. Prizes. A good place to achieve publication.

Lantern, The, Limestone College, Gabbney, S. Car. Merle Price.

Limerick Digest, 20 W. 60th St., New York. Jack Conway. Prizes.

Lyric, The, Box 2552, Roanoke, Va. Leigh Hanes. 25c copy, \$1 yr. Quarterly. Prizes. One of our finest magazines, capably edited by a fine poet.

Manhattan Poetry Parade, 509 Fifth Ave., New York. Coleman Dunton Squires. 35c copy, \$3 yr. Monthly. Issued in mimeographed form.

Midland Poetry Review, The Blue River Press, 854 South Harrison St., Shelbyville, Ind. 35c copy, \$1 yr. Quarterly. Prizes. A sincere magazine deserving of support.

Moods, Edgerton, Mo. Sterling P. King. 35c copy, \$1 yr. Book prizes.

New Rhapsody, Southward Station, Box 2450, Philadelphia, Pa. 25c copy, \$1 yr. Quarterly.

Palms, Grant, Mich. Elmer Nicholls. Eleven issues, \$2.

Pasque Petals, Aberdeen, So. Dak. 25c copy, \$2 yr. Monthly. South Dakota writers only.

Poetry, 232 E. Erie St., Chicago, Ill. George Dillon. 25c copy, \$3 yr. Monthly. Pays \$6 page and awards substantial prizes. Veteran of all poetry magazines. Has published the work of nearly every outstanding poet in the English speaking world, having discovered many of them. Under the editorship of the late Harriet Monroe, Poetry became probably the most famous poetry magazine of all time.

Poetry World, 79 Fourth Ave., New York. Henry Harrison. 25c copy, \$3 yr. (The North Carolina Poetry Review and The Spinners merged with this magazine some time ago.)

Poetry and Music, 145 S. Ocean Ave., Atlantic City, N. J. Albert Eli Slocum. 25c copy, \$1 yr. Quarterly. Badly proof-read to the extent of slaughtering material by the time it appears and miscrediting poems.

The Poet's Messenger, 54 Dennison Ave., Crown Point, Dayton, O. Noah Whitaker. \$1.50 yr. Monthly newspaper opposing free verse.

Poet's Friend, Stanberry, Mo. Stella V. Jones. 35c copy, \$1.50 yr. Contributors must be members of Disciples of the Muse Club.

Pegasus, 45 West 45th St., New York. \$1.00 copy.

Poetry Caravan, Rt. 1, Box 55, Lakeland, Fla. Etta Josephine Murfey. 25c copy, \$1 yr. Quarterly. Sincere editorship and very pleasant publication. One of the better journals.

Poetry Digest, 220 W. 42nd St., New York. Alan F. Pater. 25c copy, \$3 yr. Monthly. Advertises that it pays \$1 poem.

Port O'Poets, 612 East Walnut St., Greencastle, Ind. W. Guy Pickens, owner and publisher. Edited by E. B. Heinley, R.R. 1, Box 159, Indianapolis, Ind. 20c copy, \$1 yr. Monthly. Prizes. (Over a year ago this magazine conducted a contest with a 25c fee for each poem entered; to date your writer cannot receive either his money, poems or any answer as to the result of the contest, neither has there been any announcement carried in this year's issues.)

Prairie Wings, New Rockford, N. Dak. Grace Brown Putnam and Anna M. Ackerman. \$1 yr.

Quickening Seed, 124 W. Frambes Ave., Columbus, O. Clarence L. Weaver. 25c copy, \$1 yr. Quarterly. Prizes. Nicely printed and worth-while publication.

Rhythm, 925 Broadway, New York. Alice Langley. 25c copy, \$2 yr. Prizes. Pays 20c line on publication.

Shards, Box 2007, Augusta, Ga. Constance Deming Lewis. 35c copy, \$1 yr. Prizes.

Silhouettes, 303 Rosewood, Ontario, Calif. James Neill Northe. 35c copy, \$1 yr. Quarterly. Prizes. Up-to-date market and verse magazine lists each issue (eight pages of lists). Pays \$1 per poem on acceptance.

Smoke, 218 E. 36th St., New York. Susanna Valentine Mitchell. \$1.00 yr. Quarterly. Small payment on publication.

Sonnet Sequences, Box 1231, Washington, D. C. Murray Marshall. 25c copy, \$3 yr. Monthly. Pays \$1 each for Petrarchan sonnets exclusively. Exquisitely printed and one of the standard magazines devoted to poetry.

Spirit, 3865 Fourth Ave., New York. 35c copy, \$2 yr. Bi-monthly. Organ of Catholic Poetry Society of America. Publishes work of members. Pays 20c line.

Talaria, The Phelps, Cincinnati, O. B. Y. Williams and Annette Patton Cornell. \$1 yr. Quarterly. Prizes. One of the most interesting of the verse publications under the capable editorship of two very fine and interesting writers.

The Old Editor OBSERVES:

THE THRILL IS GONE

Fickleness will spoil as many authors as it will lovers. The author who allows the thrill of writing to wane—will soon find editors rejecting more and more.

Recently a certain person asked me: "What has become of author So and So? I don't see his name so often. Has he quit writing?"

Being interested in the author myself, I asked several editors about him. Here is the comment made by one of them: "His writing has become so mechanical. He doesn't seem to be interested in his characters any more. They are puppets. His thrill is gone."

And that author crashed through about three years ago, selling all magazines in his classification. Any agent would have been glad to get him, for he looked like big money within a year or two—and possibly movies.

It is doubtful if he'll ever come back. Seldom do authors get back into the "thrill consciousness," once they become mechanical.

New authors should never think that, once they crash through, they will continue to sell everything just on their name. Authorship, like marriage, demands a heap of loving to keep it successful. If the thrill goes—you might as well call it quits.

Make up your mind that, once you start selling, you'll have to keep your enthusiasm, if you want to go to the top. If you are naturally fickle or restless—you'd better change now, before you become a has-been later on.

The Old Editor.

Verse Craft, Emory University, Ga. Lawrence W. Neff. 25c copy, \$1 yr. Bi-monthly. A very much alive magazine offering good publication.

Vers Libre, Route 7, Box 479, Waco, Tex. J. C. Crews and Bruce Kapustka. 15c copy, 75c yr. Bi-monthly. Mimeographed. Proletarian poetry.

Versemaker. (Has just announced retirement from the field.)

Vespers, 966 E. 25th St., Paterson, N. J. Henry Picola. 50c copy, \$3 yr. Quarterly.

Visions, Sand Dune Sage, Casa Ocotillo, Plaster City, Calif. 20c copy, \$1 yr. Bi-monthly. (Same old Visions again under a new editorship.)

Voices, 45 E. 55th St., New York. Harold Vinal. \$2 yr. Quarterly. One of the very "tops" under excellent editorship. Publication in this magazine means something to the writer and the contact with Harold Vinal is a pleasant experience.

Western Poetry, 118 N. Tremont St., Oceanside, Calif. S. C. Langford. \$2 yr. Quarterly.

Westward, 990 E. 14th St., San Leandro, Calif. Hans A. Hoffman. 25c copy, \$2 yr. Monthly. Uses work of subscribers only. A far cry from the old days under the capable hands of Florence R. Keene.

Wings, 939 Woodycrest Ave., New York. Stanton A. Coblenz. (July 1 to Sept 1, address 37 Ethel Ave., Mill Valley, Calif.) 25c copy, \$1 yr. Quarterly. Prizes. Probably the most conservative of all the current verse publications. Mr. Coblenz is a fine writer and editor and submissions are accorded courteous and careful treatment.

Zephyrs, 966 E. 25th Street, Paterson, N. J. Henry Picola. Monthly. Issued irregularly.

ADDITIONAL MAGAZINES THAT USE VERSE

American Fireside, 221 E. River St., Otsego, Mich. Albert Emerson Brown and Irene Lillian Brown. 35c copy, \$2 yr. Bi-monthly. Brief lyrics preferred.

Candor, Puxico, Mo. Elvin Wagner. 10c copy, \$1 yr. Monthly.

Falcon, 219 Mead Bldg., Rockford, Ill. Aldo A. Pellin. 15c copy, \$1 yr. Eight issues a year. Wants eight-line verses.

Frontier and Midland, Missoula, Montana. H. G. Merriam and Grace Stone Coates. 40c copy, \$1.50 yr. Sample copy 25c. Quarterly. Poems of the Northwest.

Hill Trails, 68 South Union, Burlington, Vt. E. Dorcas Palmer, poetry editor. 25c copy, \$1 yr. Bi-monthly.

Notebook, The, 1309 Payne Ave., Cleveland, O. Flozari Rockwood. 20c copy, \$1 yr. Bi-monthly.

Occult Digest, The, 1900 N. Clark St., Chicago, Ill. Effa E. Danelson. 25c copy, \$2.50 yr. Monthly. Occult verse. No pay.

Phoenix, 35 W. Warren Ave., Detroit, Mich. Charles S. Samarjian. 20 copy. Monthly.

Poet Lore, 306 Stuart St., Boston, Mass. \$2 copy, \$6 yr. Quarterly.

Prairie Schooner, Station A, Lincoln, Nebr. Lowry C. Wimberly.

Skylines, Cleveland College, Cleveland, O. Ruth H. Collins. 15c copy, 50c yr. Quarterly.

Skylines, 480 E. 34th St., Brooklyn, N. Y. Edgar H. Ryniker. 15c copy, eight issues \$1. Bi-monthly.

Southwest Review, Southern Methodist University, Dallas, Tex. Henry Smith. Quarterly. Several pages of poetry.

Step Ladder, The, 4917 Blackstone Ave., Chicago, Ill. 20c copy, \$2 yr. Monthly, except July and August. Open mainly to members of Bookfellows.

Trails, Esperance, N. Y. Fred Lape, 10c copy, 40c yr. Quarterly. Poems and prose of the outdoors. Cash prizes.

Vermonters, The, Montpelier, Vt. Bettie Margot Cassie. 20c copy, \$2 yr. Monthly.

Virginia Quarterly Review, One West Range, University, Va. Limited market, only publishing three or four pages of verse four times a year. No particular slant. Pays 50c a line on publication.

Virginia Verse, in The Commonwealth, 1038 Park Ave., Plainfield, N. J. Edited by Paul Alfred. Pays \$1 a poem on publication.

MAGAZINE MAP

Can you compare your **rejected** work with similar material published and believe—honestly and without undue pride of authorship — it is every bit as **good**?

Admitting, for the sake of argument, it **is—why**, then, did the editor reject yours to buy material not any better?

If your script **is** as good as that published; obviously, the fault is not with your writing. Perhaps your **salesmanship** has failed to sell it.

I have compiled a map — 17x22 inches and well worth preserving — of the publishing district of New York City. This map lists the names and addresses of nearly four hundred magazines, each actively in the market for material.

On the back is my method of selling to these magazines.

The map is yours for a three-cent stamp.

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THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Popular Aviation, 608 S. Dearborn St., Chicago, starting immediately, will change over to a payment-on-acceptance basis, writes Max Karant. "We intend either paying for or returning all contributions within two weeks after they are received in this office. Though our rate of payment remains basically the same, it will be somewhat more flexible in the future. This is announced to you in an effort to point out that exceptional or unusual material will be paid for at a rate suitable to the contributor. The change in policy has been adopted in an effort to encourage good non-fiction aviation writers to work up material for us." The magazine has been listed as paying $\frac{1}{2}$ or 1 cent a word, including photos. It is issued by the Ziff-Davis Publishing Co., which also publishes *Popular Photography*.

Sports Winners, 60 Hudson St., New York, is a new monthly magazine of the Double-Action group edited by Cliff Campbell. It uses sport short-stories and novelettes from 2000 to 15,000 words in length. Payment for this magazine and also for its companion magazines, *Ten Story Sports* and *Blue Ribbon Sports*, is announced at $\frac{3}{4}$ to $1\frac{1}{2}$ cents a word, on acceptance.

Alpha and Omega Literary Features, 1035 Brushton Ave., Pittsburgh, Pa., sends the following information: "We consider every type of manuscript suitable for newspapers and magazines: Short shorts, short-stories, serials, short and long novels; these may be of any type, popular and quality. Features, articles, or essays from 500 words and up, also columns and short prose pieces—crime, science, theatre, arts, cinema, biographical, social, anecdotal, political, literary, etc. Occasionally we consider verse, dramatic skits, scenario material, and plots. We do not want crossword puzzles, cartoons, or comic strips. Payments are always made on publication or through other arrangements with author. One to 5 cents per word is the usual rate; higher rates for exceptional material." Louis A. Martlett, directing editor, signs this statement.

Modern Movies, *Movie Life*, and *Personal Romances*, heretofore published by Ultem Publications, at 404 Fourth Ave., New York, have been sold to Billboursa Publications, 18 E. 48th St., New York. It is reported that payments to authors for the last issues of these magazines have not been made as yet. F. Z. Temerson, of the Ultem company, promises to make settlement as soon as possible. May Kelly is now editor of *Personal Romances*. She is reported to be in the market for good confession stories and to pay shortly before publication.

Judge, 16 E. 48th St., New York, has been purchased from Monte F. Bourjaily by Harry Newman, a New York life insurance executive. Jack Shuttleworth will be retained as editor, a position he has held since 1924.

Western Yarns, 60 Hudson St., New York, is a new member of the Double-Action group, edited by Cliff Campbell. Rates are $\frac{1}{2}$ cent a word up, on acceptance.

Pleasure, 360 N. Michigan Ave., Chicago, is a new quarterly magazine devoted to sophisticated material and to articles of interest to sportsmen—outdoor activities in general. J. C. Godfrey is editor, Thomas Morrow is associate, and Jack Smalley is movie editor. Rates paid for material are not at hand.

Better Understanding (for the hard-of-hearing), Box 423, Hayward, Calif., is a new publication which will be published experimentally twice a year. Harvey Foreman, editor, writes: "We want fiction, articles, humor, poetry, jokes. No photos; no material over 1200 words. We use very little fiction—no gangster stories. Articles must be short and have a set-tone and be of help for the hard of hearing. We report within two weeks and pay on acceptance: jokes, 25 cents; poetry, 10 cents a line; all other material, $\frac{1}{2}$ cent a word."

The Telepathic Magazine, Suite 5, 1201 E. 55th St., Chicago, issued by the Maha Publishing Company, is announced as a new magazine devoted to telepathy. Miss Marie Harlowe, editor, writes: "At present we can use articles only up to 2000 words, unless of special nature. Payment varies with worth, and is made, when possible, upon acceptance, but always before publication. Poetry has the flat rate of \$1 per poem of any length (short preferred). While we are very interested in receiving material on the new phase of telepathy, our understanding of telepathy is more metaphysical, in that we define it as communication with all interpenetrating planes of existence, both visible and invisible. We are stressing the new scientific discoveries which are revealing the laws of Nature, or as we choose to call it, God."

West, Masked Rider, and *Black Book Detective*, recently taken over from Ranger Publications by Standard's Thrilling Group, and now published at 22 W. 48th St., New York, will feature book-length novels, in addition to short-stories of Western interest. Leo Margulies, editorial director, has placed Oscar Friend in charge of these books. During the experimental stage novels will be purchased by special arrangements with the authors at rates usually below the regular scale of this company.

The Federal Theatre Project, under the Works Progress Administration, seeks foreign plays for possible translation and production by the Federal Theatre units. Plays should be addressed to Irwin A. Rubenstein, manager, or Benson Inge, supervisor, Translations Department, 1697 Broadway, New York.

Federal News Service, 474 Eye St., S. W., Washington, D. C., which sent us a letter over the signature of Robert C. Lunch, editor, describing types of material which it desired for syndication, turns out to be a scheme to induce writers to pay for the promotion of their own material—a variation of the usual "vanity publishing" racket. Numerous letters from irate readers, enclosing the identically worded form-letter which they received as a result of submitting material, reveal that the true purpose back of the call for material is to induce the aspirant for syndication to pay \$25 "to promote the feature." Needless to say, the plausible letter submitted to our market tips department carefully failed to mention the "catch" in the offer. We do not believe any intelligent contributor will be taken in by such bait, but the loss of time and postage involved in discovering its true nature is regrettable.

Bachelor, 515 Madison Ave., New York, has been discontinued.



"JUST THOUGHT YOU MIGHT LIKE TO USE SOME OF MY HOT CONFESSIONS, DEARIE."

Miriam Lundy, editor of the short fiction page of the *New York Daily News*, 220 E. 42nd St., New York, seems to depend on regular contributors for most of the material used, but is open to the consideration of short fiction around 1800 to 2000 words by writers who have carefully studied the special slant of the page. Payment is at \$25 per story, shortly after acceptance.

Magazines of Associated Authors, Inc., 1008 W. York St., Philadelphia, are now being edited by George W. Shade, president of the company, who replaces Mark T. Pattie. Lester Lenz, advertising manager and executive at the New York end, recently died. This group publishes *Paris Nights*, *Scarlet Adventures*, *Scarlet Confessions*, and *True Gang Life*.

The Bandwagon, Ramsey Tower Bldg., Oklahoma City, Okla., is not considering short short-stories at present, according to a note from Martin Hefflin, editor, to a contributor.

Modern Mechanix, 1501 Broadway, New York, Robert Hertzberg, editor, very much prefers to be queried by writers before material is submitted.

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2 BEST SELLERS IN 2 DAYS

Watch for two best sellers this spring—both by the same author! For the first time in publishing history a writer will be featured on the lists of two important publishers—in the same season. I placed both these books in one week in November, only two days apart.

Mrs. Anne B. Fisher, of California, author of that best seller, *LIVE WITH A MAN AND LOVE IT!*, which I sold in April, will score another hit with *BRIDES ARE LIKE NEW SHOES*. As this issue closes I have arranged for English and Canadian first serial rights.

WIDE ROAD AHEAD is Mrs. Fisher's other book—a serious work. So enthusiastic is the famous firm of E. P. Dutton that the publishers predict *WIDE ROAD AHEAD* will equal in sales and reputation that international success *THE STORY OF SAN MICHELE*. (Mrs. Fisher receives \$250 advance; \$500 advance on each of her next three Dutton books. I expect her to earn around \$10,000 this year in royalties alone.)

I was proud of Anne Fisher when I sold her first book; I am even more proud of her now because she lived up to all I told the publisher about her. Her books come directly out of her personal experience—her first, the result of my suggestion after she had told me about herself. And the more you tell me about *YOURSELF*, the better will I be able to help *YOU* as I have helped Mrs. Fisher and my many other selling clients.

Do as these successful writers have done: Tell me about yourself. The more I know about you, the better will I select your markets so that I can help you reach them in the shortest possible time. Once I know what you can do best, I'll work with you from outline to finished manuscript—and when you're ready, I'll get assignments for you, as I do for many of the writers working with you.

After I make a couple of sales for you, I drop all fees. My sales commission is 10%. My rates for personal, detailed analysis, suggested revision, and experienced marketing of your manuscripts are: \$1 up to 4,000 words; 50c per thousand words thereafter. All books over 50,000 words, \$24; poems, 50c each. Resubmissions free—always. The thorough help I give you in outlining and revising might be called collaboration, but comes to you at my regular fees.

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A New York syndicate has called on me for second serial rights on recently published books—detective and sweet love stories preferred. Terms, 50% of what the syndicate receives. (A Philadelphia syndicate has just begun featuring second serial rights on one of my book placements.)

I need a serial for another syndicate; books to be published in a few months considered immediately.

Calls from important book publishers still continue for regional and economic studies, fiction or non-fiction, and for literary novels. Circulating library publishers continue with demand for romantic, detective, adventure and western books. In this field, book length stories already published as serials or one-shots acceptable.

I am particularly interested in seeing book length manuscripts, complete or incomplete, by "first" book authors. Authors of one or more published books handled on a 10 per cent basis.

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Jane Hardy was formerly on the editorial staff of Macmillan Company. She is highly recommended by Harold S. Latham, Ida Tarbell, Henry Goddard Leach, Hamlin Garland, and others.

Send for circular, and for letters of recommendation from George Horace Lorimer, H. L. Mencken, John Farrar, William C. Lengel, H. E. Maule, William Allen White, Marie M. Meloney, H. C. Paxton, Fulton Oursler, Thayer Hobson, Marjory Stoneman Douglas and others.

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The charges for Mr. Ferril's assistance are remarkably low—\$1.00 for each poem of 20 lines or less, 5 cents for each additional line. Address—

VERSE CRITICISM DEPARTMENT
The Author & Journalist

1837 Champa St.

Denver, Colo.

The new group of sex magazines edited by Joe Mann, the address of which was given in our December issue as 439 Broadway, Brooklyn, N. Y., may be reached now at Room 1215, 105 W. 40th St., New York, where an editorial office has been opened. The magazines are sponsored by Newsdealers Magazine Company. Among the titles are *Gay French Life*, *Midnight Gayeties*, and *Saucy Movie Tales*.

Robert M. McBride & Co., 116 E. 16th St., New York, book publishers, are interested in manuscripts dealing with old furniture, pewter, silver, prints and etchings, and other subjects of the kind. *Arts & Decoration*, published from the McBride office, gives the company excellent facilities for selling books of that general type.

The New York Post, New York, N. Y., Monte Bourjaily, publisher, is interested in engaging "top-notch" writers to do "provocative, controversial, exciting articles on timely subjects, of 1200 to 1500 words each. He writes: "While we want names that are easily recognized by newspaper readers, we want material that makes headlines from such names. We are prepared to pay a fair price for acceptable material." It would be advisable for writers who can qualify as to national prominence to discuss subjects with Mr. Bourjaily before submitting material.

Pictures on Exhibit, 67 W. 44th St., New York, is a new monthly art magazine devoted to reviews of art exhibitions in New York and elsewhere, together with news of the art world, reviews of books relating to art, and other germane material. Charles Z. Offin is editor. It is entirely staff-written.

Collier's, 250 Park Ave., New York, is reported to have bought more stories from names new to its pages during the past six months than ever before.

Rising Tide, Calvary House, 61 Gramercy Park North, New York, is announced as a new picture magazine which will aim for the presentation in graphic form of the forces working for the betterment of mankind. The editors are for the most part actively connected with the Oxford Group movement. It is stated that the magazine will be published in ten countries, in substantially the same form but with the text in different languages.

Wilfred J. Funk is now editorial director of *Your Life*, 6 Palmer Ave., Scarsdale, N. Y.

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Direction, 125 W. 45th St., New York, is a new monthly magazine under the editorship of Marguerite Tjader, former translator of foreign plays for the Shuberts. Harriet Bissell is assistant editor. It will contain pictures, news, art and political features. Rates not yet at hand.

Fair Winds, 173 Fiske Ave., Westerleigh, S. I., N. Y., is announced as a magazine edited by W. M. Williamson to evoke, record, and preserve the glamour of the days of sail. It will be published quarterly at first, and later monthly, if possible. Rates and methods of payment not at hand.

Astounding Stories, 79 Seventh Ave., New York, science-fiction monthly of the Street & Smith group, is now edited by John W. Campbell, Jr., who has long been associated with the magazine as a contributor.

News Service Bureau, P. O. Box 497, Dayton, Ohio, is at present overstocked with fiction, writes Freda Davidson, secretary. "We will resume buying fiction, from 2000 to 2500 words, around the latter part of March. We are, however, always in the market for full-length feature articles for Sunday Magazine section syndication. The lengths are from 1500 to 2500 words, and they must be fully illustrated. Topics must be of general and national interest. In any case we would appreciate a query; if the synopsis interests our editorial department, a request for the entire manuscript will be placed, pending further consideration."

The Black Cat Press, which publishes books of juvenile fiction, play readings, limited editions, and other specialized material, has moved from 4940 Winthrop Ave. to 5062 Winthrop Ave., Chicago.

Liberty, 122 E. 42nd St., New York, in addition to offering a market at high rates for short stories of around 1000 words, offers top rates for "two-minute stories," around 200 words. Address Two-Minute Man.

The Dodge Publishing Co., 116 E. 16th St., New York, announces the appointment of Critchell Rimington as editorial director, succeeding T. T. Smith, who will hereafter devote his entire time to the associated firm of Robert M. McBride & Co.

Mail addressed to *Easy Money*, 125 E. 46th St., New York, is returned unclaimed.

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The Leatherneck, Eighth and Eye Sts., Washington, D. C., magazine of the United States Marines, will be in the market for at least a short period, for original short-stories, of which, however, it can use only one in an issue. The yarn must be strictly marine corps in its flavor, and should be not less than 3000 words in length. Payment is at 1 cent a word, maximum \$50, promptly on acceptance.

Romantic Range, 79 Seventh Ave., New York, of the Street & Smith group, is now edited by Marion E. Millhauser. F. Orlin Tremaine, former editor, is now assistant editor of the entire Street & Smith group.

Detective Action Stories, 205 E. 42nd St., New York, of the Popular Publications group, writes that it is overstocked and asks contributors to wait for an announcement before submitting further material.

Education News, 420 Sexton Bldg., Minneapolis, Minn., a weekly edited by R. E. Blackwell, uses articles concerned with the news of educational developments up to 500 words in length. Payment is announced at 35 cents per column inch, on acceptance.

Automobile & Trailer Travel, 35 E. Wacker Drive, Chicago, edited by Karl Hale Dixon, is overstocked at present.

Candid Confessions (Popular Publications) has been discontinued.

Real Northwest Adventures, 60 Hudson St., New York, of the Double-Action group, has been temporarily discontinued.

New Democracy, 66 Fifth Ave., New York, is a revival of the *American Social Credit Magazine*, now published under the auspices of "The Beacon," Social Credit review of Winnipeg, Can. Gorham Munson is editor.

Pioneer Western, of the Popular Publications group, has been discontinued.

Our Little Friend, Mountain View, Calif., a juvenile, writes that its needs for 1938 are fully supplied.

Mail addressed to *They Say*, 112 E. 19th St., New York, is returned unclaimed. Contributors report the non-return of manuscripts which had been submitted to the publication.

Tails, Pasadena, Calif., has suspended publication. Louise Liebhardt, sending this information, states that all held editorial material has been returned to authors. Letters from contributors indicate that some material latterly published by the magazine had not been paid for.

The Thomas Y. Crowell Co., book publishers, have moved from 393 Fourth Ave. to 432 Fourth Ave., New York.

PRIZE CONTESTS

Redbook Magazine, 230 Park Ave., New York, announces four prizes to be known respectively as *Redbook's* Winter Prize for Publishers, *Redbook's* Winter Prize for Authors, *Redbook's* Summer Prize for Publishers, and *Redbook's* Summer Prize for Authors. The purpose, as stated by Edwin Balmer, editor, is to bring to *Redbook Magazine*, from book publishers or authors or their agents novels which are not usually submitted for serial publication, but which may suit the present plans of the magazine. The amount of the prize will depend on the individual merit of the novel in question. It is a prerequisite of a novel, to be considered for these prizes, that it already has been accepted for publication by a book publisher of good standing, and that publication in volume form, subsequent to the serial publication in *Redbook Magazine*, is assured. Each selected manuscript will win two prizes, one for the publisher and one for the author. The first winter prize will probably be awarded about January 1, 1938, and the first summer prize about July 1, 1938.

Reynal & Hitchcock, Inc., 386 Fourth Ave., New York, book publishers, announce that they will award a \$100 first prize, \$50 second, and \$25 third for best short-stories up to 500 words in length based on one of the eleven plots to be found on pages 31, 35, 36, 37, 66, and 67 of "How to Write for a Living," a book by Trentwell Mason White recently published by the firm. The authors will retain all publication rights to the stories. Closing date, April 1, 1938.

The Lion, 350 McCormack Bldg., Chicago, writes that its prize awards for editorials and cover designs, noted in these columns, were for members only, and further, that the competitions are to be discontinued.

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Story, 432 Fourth Ave., New York, announces its fifth annual college short-story contest. A first prize of \$100 and a second of \$50 will be awarded. The contest is open to all registered students of colleges and universities in the United States. Stories must be not less than 1500 nor more than 7000 words in length, and must be certified by members of the faculty. Not more than two entries may be selected from a college or university; they should represent the best selection of work for the school year. They may or may not have appeared in college publications. Closing date, on or before April 1, 1938.

Duke University Press, Durham, N. C., in connection with the Centennial of the Origins of Trinity College, announces a prize of \$1500 for a scholarly manuscript in the fields of the social, literary, or artistic history of the United States. The competition is open to all scholars in the United States except members of the faculty of Duke University. The Duke University Press will publish the winning manuscript, and the author will receive the regular 10 per cent royalty in addition to the prize. Closing date, October 1, 1938. The award will be made March 1, 1939.

RESUME OF IMPORTANT PRIZE CONTESTS NOW OPEN

Atlantic Monthly Press, 8 Arlington St., Boston. Sixth Atlantic Prize Novel contest. \$10,000 for best novel. Closes February 1, 1938. Details in June, 1937, A. & J.

Blue Book, 230 Park Ave., New York. Five monthly prizes of \$50 each for real thrilling experience stories.

Dodd, Mead & Company, 449 Fourth Ave., New York. \$2000 plus royalties for best book manuscript, 70,000 to 150,000 words, by regularly employed newspaper or magazine writer. Closing date, March 1, 1938. Submit to Curtis Brown, Ltd., 18 E. 48th St., New York. Details in June, 1937, A. & J.

Duke University Press, Durham, N. C. Award of \$1500 for scholarly manuscript, over 50,000 words, in fields of social, literary, or artistic history of U. S. Closes October 1, 1938. Details in December, 1937, A. & J.

National Woman's Christian Temperance Union, Evanston, Ill. Landis contest for senior and junior declamations on total abstinence subject; prizes \$40 and \$10. Closes March 31, 1938. Details in August, 1937, A. & J.

Pipe & Pouch, 79 Madison Ave., New York. Prize of \$100 for best poem dealing with tobacco or smoking. Closes February 15, 1938. Details in November, 1937, A. & J.

Sweetheart Stories, 149 Madison Ave., New York. Prizes of \$500 to \$50 for romantic stories, 3000 to 30,000 words. Closes March 15, 1938. Details in December, 1937, A. & J.

True Romances, P. O. Box 425, Grand Central Station, New York. Short Romance Contest. Twenty prizes of \$500 each for true, first-person romances, 3000 to 6000 words. Closes January 31, 1938. Details in December, 1937, A. & J.

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SHOWED DEPARTMENT MANAGER HOW!

PROFESSIONAL writing is beset with a good many unexpected reverses. A situation not rare is reported by a Pacific Coast business writer. The published version differs from the actual letter a good deal, for we have deleted the expletives which, in understandable indignation, the writer used:

"In my work for a leading national business magazine, I did some cold-turkey interviewing a few months ago, and discovered a department manager in the _____ store, of this city, who had original ideas. I ghosted two articles which immediately clicked.

"On a return visit in three or four months, I found the manager, who had formerly been very cooperative, strangely cold to my advances. I couldn't dynamite a story loose, and went away mystified.

"I have since discovered the reason—in copies of the very magazine to which I sold the ghost articles. My true-blue friend, whom I put in the national spotlight for the first time in his career, is writing articles himself! I consider this chap a _____ chiseler, and a double-crosser of the worst sort; but there isn't a thing I can do about it. Can the A. & J. help me out?"

What a foolish chiseler! For the sake of two or three paltry \$5 or \$10 checks (perhaps less, for there are publications which seize such opportunities to reduce rates), this department manager has alienated the good-will of an established professional writer. The chances are ten to one that, remaining loyal to the writer, he would have been better off.

Unversed in business writing, this chap has little chance of selling more than two or three articles; and he will have to be mighty careful, or he may find himself embroiled in a hot intra-store political fight, or offending his boss with a published utterance.

On the other hand, a policy of loyalty to the correspondent would have assured him a mouthpiece at important times, and publicity in not one, but several, magazines.

We recall one case of a small advertising manager, original in his methods, who was "written up" again and again by a cooperating professional writer. The ad-man, who had genuine qualities of judgment, repeatedly rejected invitations to write articles himself. "I prefer to have an impartial outsider report my work," was his inflexible position. The policy paid; he rose from a managership in a small city to one of the best-paid positions in his industry in the country.

Our advice to the Pacific Coast writer is to let the situation run along for a few more months, then drop around, casually. Our guess is that, by that time, the department manager, a wiser man, will be ready to cooperate again. He will probably boast during the rest of his life of his literary ability, and of numerous articles, "demanded" by editors, he "hasn't the time to write," but will that particularly matter?

LITERARY MARKET TIPS

In the Trade, Technical and Class Journal Field

Intimate Apparel, formerly at 250 Fifth Ave., New York City, is now located at 171 Madison Ave.

Lamp Buyers Journal, has moved from 260 to 230 Fifth Ave., New York.

Mail addressed to *Coal & Coal Trade Journal*, 21 West St., New York, and to *Southwestern Wine & Liquor Journal*, 514 Allen Bldg., Dallas, Texas, has been returned.

Petroleum Marketer, one of the publications of the Gulf Publishing Co., Houston, Texas, has been sold to the Shaw Publishing Co., Chicago, and will be merged with *Lubrication & Maintenance*, 624 S. Michigan Ave.

P. E. Fansler, editor, *Air Conditioning & Oil Heat*, 167 Madison Ave., New York, recently died of a heart attack. S. D. Distelhorst is the new editor.

Chicago Electrical News, 20 N. Wacker Drive, Chicago, has been launched by E. T. Rowland, formerly with *Electrical Wholesaling*.

American Wine & Liquor Journal, 150 Lafayette St., New York City, announces the appointment of Louis Schwartz as managing editor, to take the place of W. L. Lightfoot, resigned.

Ice Cream Field, 45 W. 45th St., New York City, Howard Grant, editor, reports being so well stocked with feature material that no further purchases can be made for several months.

The Manufacturing Confectioner, 300 Madison Ave., New York, is not buying any editorial material at the present time, according to Mrs. Earl R. Allured, publisher.

Chain Store Management, 18 E. 41st St., New York, has ceased publication. Commenting on the fact, a contributor adds, "Leaving creditors to mourn. Accepting an assignment to interview a business man and write an article, I did so, but was never able to extract the pay from the publication."

Meat Merchandising, 105 So. Ninth St., St. Louis, Mo., is no longer in need of front cover ideas. Frank J. Maher, managing editor, reports a great quantity of ideas received, and states, "It is absolutely necessary that your readers stop sending ideas because we have already fulfilled our needs on this subject." He adds that any ideas received henceforth will, of necessity, be promptly returned without being read.

Mail addressed to *Bar Management*, 704 S. Spring St., Los Angeles, is returned unclaimed.

Just what do the leading Western fiction magazines want? We hear a lot about the formula of this or that Western market, but, what, exactly are the editors looking for? We know of no one better qualified to answer this question than Robert E. Mahaffey, writer for Popular Publications, Dell, Street & Smith, Magazine Publishers, and others. Bob Mahaffey sells everything that he writes because he has made an intensive study of the "slant" of the magazines for which he aims. The elusive formula for writing Westerns that click in present-day markets is discussed in the article he has written for our February issue, "Cowboys on Greek Vases." Incidentally, he illustrates it with one of his own yarns, a novelette which appears in the February issue of *Dime Western*, so buy that issue and save it for study if you want to get the fullest value from Bob Mahaffey's fine analysis.

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Author & Journalist criticism service is, for many writers, an indispensable supplement to general knowledge of writing acquired from textbooks, lectures, and articles on writing. Unquestionably, there exists a large group whose education in writing, carried on through the general agencies mentioned, has stopped just short of success. Many of these need only the specific personal service of an expert critic to arrive at sales.

Creative blindness, or inability to judge one's own work, is a common affliction of professionals; no wonder that it should be the common characteristic of beginners. The A. & J. critic, with clear eyes, examines a manuscript the failure of which to gain acceptance baffled its writer. Obvious faults, often easily remedied, are discovered. Inconsistencies which may have destroyed appeal to editors are exposed. Elements of strength are pointed out. The Progress Chart, rating the manuscript for 19 fundamentals, is carefully prepared.

The best marketing counsel to be had is given; what must be done to the manuscript to make it salable; where it should be submitted. Often, the writer is wisely counselled in respect to his future work. Finally, every criticism passes for review before Willard E. Hawkins, Editor. The small fee charged for this personal service puts the **Author & Journalist** critics within the reach of every reader—\$2 for the first 1000 words, 50 cents for each additional thousand to 10,000; for longer manuscripts, 40 cents per thousand. Criticism fee and return postage should accompany manuscripts.

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